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(Prices current 1.1.02)

Quintett

für Pianoforte, 2 Violinen, Viola und Violoncell.

Violine I.

I.

Max Jentsch, Op. 50.

Mässig schnell.
(Allegro moderato.)

f sempre cresc. sf sf poco rit.

Ein wenig langsamer, doch nicht schleppend.
(*Poco meno mosso, ma non ritenuto.*)

ff sf sf fff>ff sf

poco rit. Wieder ein wenig bewegter. (Tempo des II. Thema.)
(*Un poco più mosso.*) (Tempo del Tema II.)

sf ff poco a -

poco dim. p dim. ppp

G Tempo I.

ten. psf psf

poco a poco cresc.

H *f marcato sf*

p sf cresc. sf

ff sf sf sf p

sf cresc. sf fff

K Etwas weniger bewegt.
(*Poco meno mosso.*)
a tempo

p dolce espr. mf decresc.

Animoso.

L 4 **Viola**

mf mf espr.

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2

4

2

3

0

p

p

P

ten.

ten.

ten.

ten.

4

cresc.

poco rit.

Animoso.

raddolc.

poco a poco dim.

espr.

rubato

a tempo

sempre dim.

poco a poco cresc.

poco decresc.

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poco rit.

mf *p* *pp* *pp*

S Etwas weniger bewegt.
(*Poco meno mosso.*)

p dolce espr. *pp*

T *pp grazioso* *mf* *p* *pp* *cresc.*

poco rit. *a tempo* *f* *sempre cresc.* *sf* *sf* *poco rit.*

U *ff* *sf* *poco rit.*

sf *fff* *ff* *sf* *sf* *sf* *sf*

W Wieder ein wenig bewegter. (Tempo des II. Themas.)
(*Un poco più mosso.*) (Tempo del Tema II.)

ff *poco a poco dim.*

V *mf* *cresc.*

ff *sf* *sf sempre più f.* *sf* *fff*

fff *1* *2* *3* *4* *5* *6* *7*

molto cresc. *ff* *sf* *ff marcato*

sf *sempre più f.* *fff*

a tempo *f* *p* *f*

sf *mf* *p* *f*

sf *ff* *sf* *sempre più f.*

ff *sf* *ff marcato* *a tempo* *sf* *sempre più f.*

fff *fff* *sf* *accol. al*

fff fine *1* *2* *3* *4* *5* *6* *7*

8 *9* *10* *1* *1* *fff* *fff*

Violine I.

ritard.
mf *poco a poco dim.*

molto ritard. **R** *Langsamer. Meno mosso.*
ppp *p* *molto espr.*

f *fp*

pp *p* *espress. sf* *p* *ff*

f *decresc.* *espr.* **S** *p*

mf *sf* *p*

T *mf*

cresc. *f* *mf*

U *f* *p*

poco a poco accelerando
poco a poco cresc. *sf*

mf sempre cresc.

Violine I.

II.
Scherzo.

Munter, doch nicht zu schnell. (Allegretto vivace.)

p (quasi pp) *p* *mf* *p*

pp *mf* *pf*

pp *f* *mf* *mf*

mf *p* *p* *mf* *3*

cresc. *f*

f *cresc.* *3* *3* *3* *3*

sf *p* *3*

f *mf* *p* *mf*

sf *p* *ff*

D *p espressivo* *poco rit.* *a tempo* *pp* *3*

Violine I.

grazioso
p poco cresc. - - - *mf* *pp* *pp* *p*

grazioso
p > pp *mf poco cresc.* - - -

F
p *p*

mf

G
Etwas langsamer.
(Poco meno mosso.)
f *pp*

espress. *poco acceler.* - - -
sf *p* *f* *p* *pp*

H *Tempo I.*
f *poco rit.*
a tempo *più f* *ff* *p*

p *grazioso*

p poco cresc. - - - *decresc.* - - - *pp*

pizz. *arco*
mp *p* *pp* *p*

pochissimo rit. **K** *a tempo* *poco a poco accelerando*
pp *pp*

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Violine I.

15

3 *4* *2* *1* *2*

f

N
f

ff *sf* *poco a poco decresc.* - - -

calando *a tempo*
3 *0* *8* *Viol. II.* *5*
9 *10* *11* *12* *p* *p*

1 *mf* *1*

3 *3* *3* *3* *3*

mf *poco a poco cresc.* - - -

3 *3* *3* *3* *3*

3 *1* *2* *3* **P** *ff* *sf*

sf *sf*

sf *fff*

fff *sf* *ff* *sf*

fff *sf* *fff* *ff* *cresc.*

K. M. 917/920.

Violine I.

Violine I. measures 1-10. The score is in G major (one sharp). Measures 1-4 feature a melodic line with triplets and a dynamic range from *mf* to *sf* to *p*. Measures 5-8 continue the melodic development with a *cresc.* marking. Measures 9-10 show a more active, rhythmic passage with a *f* dynamic.

Violine I. measures 11-18. Measure 11 is marked **K** and includes the instruction *Più animato. Poco a poco più mosso.* The key signature changes to B major (two sharps). Measures 12-18 show a melodic line with a *mf* dynamic and a *cresc. ed accel.* marking.

Violine I. measures 19-26. Measure 19 is marked **L** and includes the instruction *Tempo I.* The key signature changes to D major (two sharps). Measures 20-26 feature a melodic line with a *ff* dynamic and a *p* to *mf* dynamic range.

Violine I.

Violine I. measures 1-4. The score is in B-flat major (two flats). Measures 1-4 feature a melodic line with a dynamic range from *mf* to *sf* to *p*. Measures 5-8 continue the melodic development with a *cresc.* marking.

Violine I. measures 5-8. Measure 5 is marked **L** and includes the instruction *a tempo*. Measures 6-8 show a melodic line with a *ff* dynamic and a *sf* marking.

Violine I. measures 9-12. Measures 9-12 show a melodic line with a *f* dynamic and a *sf* marking.

Violine I. measures 13-16. Measures 13-16 show a melodic line with a *mf* dynamic and a *sf* marking.

Violine I. measures 17-20. Measures 17-20 show a melodic line with a *sf* dynamic and a *cresc.* marking.

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IV.

Sehr schnell.
(Presto.)

Viol. II.

11 12 13 14 15

p *ppp* *mf poco a poco cresc.* *ff* *sf* *fff* *ff* *sf* *fff* *sf* *ff* *molto ritard.* *mf poco a poco dim.*

C a tempo

10 Viol. II. 11 12 13 14 15

pp *ppp* *p*

p poco cresc. *decresc.* *pp* *mp* *pizz.*

arco *p* *pp* *p*

pochissimo rit. **W** a tempo *poco a poco acceler.* *pp* *pp* *poco a poco cresc.*

sempre acceler.

sempre cresc. ed acceler. *ff*

X Allegro, sempre accel.
Etwas schneller als im Hauptzeitmass anfangen und immer schneller werden.

f *poco decresc.* *più f* *poco decresc.*

sempre più accel. *ff* *poco decresc.*

poco a poco cresc.

Y *Prestissimo* *fff* *poco decresc.*

f *ff* *fff*

III.

Langsam und würdevoll, mit etwas feierlichem Ausdruck.
(*Adagio e molto maestoso.*)

6 Vel. *pp* A *pp poco a poco cresc.* *p* *f poco a poco*

decresc. *mf espr.* *poco a poco cresc.*

B *ff* *sf* *mf* *p* *pp dolce espr.*

pp *p* *mf* *p cresc.*

C *f* *ff* *mf* *f* *f*

sf *ff* *sf*

D Ein wenig bewegter.
(*Poco più mosso.*) *rit.* *molto rit.* *molto espr.*

ff *mf* *pp* *p* *pp* *sf*

a tempo *p* *espr.* *mf* *p*

E *poco a poco cresc.* *f* *f* *rit.* *p* *molto rit.*

f *f* *espr.* *ff* *molto espr.* *pp*

F a tempo *mf* *f* *p* *f* *sf* *p*

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Più animato.

più f *cresc.* *f* *ff*

accelerando *sf* *fff* *pp* *dim.*

Tempo I. *pp espr.* *espr.* *mf molto espr.*

H *mf* *dim.*

p *mf* *poco a poco cresc.*

I *ff* *sf* *mf* *p* *pp*

pp *p* *mf* *p* *cresc.*

f *ff* *mf* *p* *pp* *dim.*

K Ein wenig bewegter.
(*Poco più mosso.*) *molto rit.* a tempo

pp *f* *sf* *p* *f*

rit. *Tempo I.* *molto espr.*

cresc. *ff* *p* *dim.* *pp* *p*

espr. *pp* *morendo ppp*

K. M. 917/920.

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für Pianoforte, 2 Violinen, Viola und Violoncell.

Violine II.

I.

Max Jentsch, Op. 50.

Mässig schnell.
(*Allegro moderato.*)

Etwas weniger bewegt.
(*Poco meno mosso.*)

grazioso

E grazioso

Violine II.

poco rit.

f *sempre cresc.* - - - *sf* - - - *sf* - - -

Ein wenig langsamer, doch nicht schleppend.
(*Poco meno mosso, ma non ritenuto.*)

ff *sf* *sf*

fff *ff* *sf* *sf* *ff*

(Tempo des II. Themas.)
(Tempo del Tema II.)

poco rit. *Wieder ein wenig bewegter.*
(*Un poco più mosso.*)

poco a poco dim. - - -

p dim. - - - *ppp* *ten.*

G Tempo I.

ten. *psf* *poco a poco cresc.*

psf *marcato*

marc. *cresc.* *sf*

I 1 2 3 4 5

ff *sf* *sf* *sf* *p* *sf* *cresc.* *sf*

Etwas weniger bewegt.
(*Poco meno mosso.*)

6 7 8 9 **K** a tempo

fff *Pfte.* *p dolce espr.* *mf*

decresc. *Animoso.* **L** 6 Viol. I. *p*

K. M. 917/920.

Etwas weniger bewegt.
S (Poco meno mosso.)
p dolce espr.

1 T grazioso
pp

poco rit.
3

a tempo
f sempre cresc.

Ein wenig langsamer doch nicht schleppend.
(Un poco meno mosso ma non ritenuto.)

ff

Wieder ein wenig bewegter. (Tempo des II. Themas.)
(Un poco più mosso.) (Tempo del Tema II.)

poco rit.
3

ff

poco a poco dim.

V
mf cresc.

ff

sempre più f
fff

1 2 3 4 5 6
fff

U
mf

poco a poco accelerando
p

poco a poco cresc.

1
sf

più accelerando
mf

sempre cresc.

V Tempo I
molto cresc.

ff

sf

ff marc.

sf

molto rit.

W a tempo
f

sempre più f

fff

f

sf

mf

X
mf

ff

ff marcato

sf

sempre più f

poco rit.

Y a tempo
fff

Z
sf

fff

accelerando al fine

fff

1 2 3 4
fff

5 6 7 8 9 10
fff

Viol. I.

6 *mp* *poco a poco cresc.* - - - *mf* - - -

ff *f* *sf* *fff* *decresc.* *mf poco a poco dim.* *ritard.* *molto ritard.*

R Langsamer. ($\text{half note} = \text{dotted half note}$)
Meno mosso.

ppp *p* *f* *fp* *pp* *p* *sf*

p *ff* *f* *decresc. p*

S

p *mf* *p* *T* *mf* *cresc.* *f*

II. Scherzo.

Munter, doch nicht zu schnell.
Allegretto vivace.

Allegretto vivace.

p (*quasi pp*) *p* *mf* *p*

pp *mf* *psf* *pp*

f *mf* *mf*

mf *p* *p*

cresc. *f* *f* *cresc.*

sf *p* *mf* *f* *p*

ff *p* *poco rit.* *a tempo* *pp*

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Violine II. Musical score for measures 1-10. The score is written in treble clef with a key signature of one sharp (F#). It includes various dynamics and performance instructions:

- Measure 1: *p poco cresc.*
- Measure 2: *mf*
- Measure 3: *pp*
- Measure 4: *pp*
- Measure 5: *mf grazioso*
- Measure 6: *mf poco cresc.*
- Measure 7: *p*
- Measure 8: *p*
- Measure 9: *mf*
- Measure 10: *mf*

Section S: *Etwas langsamer. (Poco meno mosso.)*

- Measure 11: *f*
- Measure 12: *pp*
- Measure 13: *sf*
- Measure 14: *p*

Section T: *Tempo I.*

- Measure 15: *f*
- Measure 16: *pp*
- Measure 17: *poco accel.*
- Measure 18: *pp*
- Measure 19: *poco rit.*
- Measure 20: *più f*
- Measure 21: *ff*
- Measure 22: *p*

Section U: *a tempo*

- Measure 23: *p*
- Measure 24: *grazioso*

Violine II. Musical score for measures 11-24. The score is written in treble clef with a key signature of one sharp (F#). It includes various dynamics and performance instructions:

- Measure 11: *fff*
- Measure 12: *ff*
- Measure 13: *decresc.*
- Measure 14: *mf*
- Measure 15: *poco a*
- Measure 16: *ritard.*
- Measure 17: *molto ritard.*
- Measure 18: *a tempo*
- Measure 19: *pp*
- Measure 20: *ppp*
- Measure 21: *poco dim.*
- Measure 22: *p*
- Measure 23: *poco a poco cresc.*
- Measure 24: *mp*
- Measure 25: *mf poco a poco cresc.*
- Measure 26: *mf*
- Measure 27: *mf*
- Measure 28: *mf*
- Measure 29: *mf*
- Measure 30: *mf*
- Measure 31: *mf*
- Measure 32: *mf*
- Measure 33: *mf*
- Measure 34: *mf*
- Measure 35: *mf*
- Measure 36: *mf*
- Measure 37: *mf*
- Measure 38: *mf*
- Measure 39: *mf*
- Measure 40: *mf*
- Measure 41: *mf*
- Measure 42: *mf*
- Measure 43: *mf*
- Measure 44: *mf*
- Measure 45: *mf*
- Measure 46: *mf*
- Measure 47: *mf*
- Measure 48: *mf*
- Measure 49: *mf*
- Measure 50: *mf*
- Measure 51: *mf*
- Measure 52: *mf*
- Measure 53: *mf*
- Measure 54: *mf*
- Measure 55: *mf*
- Measure 56: *mf*
- Measure 57: *mf*
- Measure 58: *mf*
- Measure 59: *mf*
- Measure 60: *mf*
- Measure 61: *mf*
- Measure 62: *mf*
- Measure 63: *mf*
- Measure 64: *mf*
- Measure 65: *mf*
- Measure 66: *mf*
- Measure 67: *mf*
- Measure 68: *mf*
- Measure 69: *mf*
- Measure 70: *mf*
- Measure 71: *mf*
- Measure 72: *mf*
- Measure 73: *mf*
- Measure 74: *mf*
- Measure 75: *mf*
- Measure 76: *mf*
- Measure 77: *mf*
- Measure 78: *mf*
- Measure 79: *mf*
- Measure 80: *mf*
- Measure 81: *mf*
- Measure 82: *mf*
- Measure 83: *mf*
- Measure 84: *mf*
- Measure 85: *mf*
- Measure 86: *mf*
- Measure 87: *mf*
- Measure 88: *mf*
- Measure 89: *mf*
- Measure 90: *mf*
- Measure 91: *mf*
- Measure 92: *mf*
- Measure 93: *mf*
- Measure 94: *mf*
- Measure 95: *mf*
- Measure 96: *mf*
- Measure 97: *mf*
- Measure 98: *mf*
- Measure 99: *mf*
- Measure 100: *mf*

IV.

Sehr schnell.

Presto. 1

[illegible]

poco a poco cresc.

7 Viola.

8

mf *poco a poco cresc.* - - - -

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. A slur covers the next three notes: a quarter note C5, a quarter note B4, and a quarter note A4. This is followed by a quarter note G4. A fermata is placed over the G4. The melody then continues with a quarter note F#4, a quarter note E4, and a quarter note D4. A slur covers the next three notes: a quarter note C4, a quarter note B3, and a quarter note A3. The system ends with a double bar line. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The dynamic marking 'ff' (fortissimo) is placed below the staff at the end of the first system.

The first system of the musical score for 'The Song of the Lark' is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 2/4. The melody begins with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. A slur covers the next two measures: a half note C5 and a half note D5. The melody continues with a quarter note E5, a quarter note F#5, and a quarter note G5. A slur covers the next two measures: a half note A5 and a half note B5. The melody concludes with a quarter note C6, a quarter note B5, and a quarter note A5. The system ends with a double bar line. The dynamic marking 'sf' (sforzando) is placed below the first measure of the second system.

[illegible]

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one sharp (F#). It consists of 12 measures. The first four measures are marked with a crescendo hairpin. The fifth measure is marked *fff* (fortississimo). The last four measures are marked with a decrescendo hairpin. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half).

The first system of the musical score for 'The Rose Tree' is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a double bar line.

K. M. 917/920.

p poco cresc. - - - - - *decresc.* - -

[illegible][illegible]

W a tempo *poco a poco accelerando* *poco a poco cresc.* - - -



sempre accelerando - - - - -



sempre cresc. ed accel. *ff*

X Allegro sempre acceler.

Etwasschneller als im Hauptzeitmass anfangen und immer schneller werden.

Prestissimo. (♩ = ♪)



The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a series of eighth notes: F#4, G4, A4, B4, A4, G4, F#4, E4. This is followed by a quarter rest, then a quarter note F#4, an eighth note G4, and an eighth note A4. Next is a quarter note B4, followed by a quarter note A4, a quarter note G4, and a quarter note F#4. The staff concludes with a half note E4.

K. M. 917/920.

III.

Langsam und würdevoll, mit etwas feierlichem Ausdruck.
(Adagio e molto maestoso.)

1

pp *dim.* *pp*

A *pp poco a poco cresc.* - *p* *f poco a poco decresc.* -

B *p* *pp* *poco a poco cresc.* - *ff*

sf *mf* *p* *pp* *pp*

p *mf* *p* *cresc.* - *f*

C *ff* *mf* *f* *f* *sf*

ff *sf* *ff* *mf* *pp*

D Ein wenig bewegter.
(Poco più mosso.) *ritard. molto ritard.* - *a tempo*

pp *sf* *p*

mf *p* *poco a poco cresc.*

E *f* *f* *p* *f*

f *rit. molto ritard.* **F** *a tempo*

ff *molto espr.* *pp* *mf*

sf *p*

Più animato.

più f *cresc.* - *f* *ff*

accelerando - *sf* *fff* *dim.* *pp*

G *Tempo I.*

pp *p*

H *mf* *p* *pp* *poco a poco cresc.* -

I *ff* *sf* *mf* *p* *pp*

pp *p* *mf* *p* *cresc.*

f *ff* *mf* *dim.* *p* *pp*

K Ein wenig bewegter.
(Poco più mosso.) *ritard. molto ritard.* *a tempo*

pp *f* *sf* *p* *f*

L *Tempo I.*

cresc. *rit.* *ff* *p* *dim.* *pp* *p* *espr.*

pp *morendo* *ppp*

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(Prices current 1.1.02)

Quintett

für Pianoforte, 2 Violinen, Viola und Violoncell.

Viola.

I.

Max Jentsch, Op. 50.

Mässig schnell.
(Allegro moderato.)

Stich und Druck von Breitkopf & Härtel in Leipzig.

K. M. 917/920.

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Viola.

Ein wenig langsamer, doch nicht schleppend.
(*Poco meno mosso, ma non ritenuto.*)

First staff of music. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. Dynamics: *f sempre cresc.*, *sf*, *sf*, *ff*, *sf*. Tempo marking: *poco rit.*. Chord symbol: F.

Wieder ein wenig bewegter. (Tempo des II. Themas.)
Un poco più mosso. (Tempo del Tema II.)

Second and third staves of music. Dynamics: *sf*, *fff*, *ff*, *sf*, *sf*, *ff*. Tempo marking: *poco rit.*. Performance instruction: *poco a poco dim.*. Ending: *p dim.*

Fourth staff of music. Key signature change: two sharps (F#, C#). Time signature: 3/4. Dynamics: *ppp*, *psf*. Tempo marking: **Tempo I.** Chord symbol: G.

Fifth staff of music. Dynamics: *psf*. Performance instruction: *poco a poco cresc.*

Sixth staff of music. Key signature change: one sharp (F#). Time signature: 3/4. Dynamics: *f*, *sf*. Chord symbol: H.

Seventh staff of music. Dynamics: *f marc.*, *sf*, *sf*, *cresc.*, *sf*

Eighth staff of music. Dynamics: *ff*, *sf*, *sf*, *sf*, *sf*. Performance instruction: *marcatiss.*

Etwas weniger bewegt.
(*Poco meno mosso.*)

Ninth staff of music. Dynamics: *cresc.*, *sf*, *fff*. Performance instruction: *ritard.*. Chord symbol: K. Ending: *colla parte*, *a tempo*, *p*

Tenth staff of music. Dynamics: *mf*, *decresc.*, *pp*, *cresc.*

Eleventh staff of music. Dynamics: *mf*. Performance instruction: **L** *Animoso.*

mf espr. *espr.* *f*

decresc. *f* *cresc.*

marc. *ff* *p*

poco rit. *ff* *fff* *ff* *p* *cresc.*

N *Animoso.* *f* *sf* *espr.* *sf* *espr.* *sf* *espr.* *sf*

raddole. poco a poco dim. *poco rit.* *0* *rubato a tempo*

espr. *p* *f* *espr. mf* *p*

rubato a tempo *f* *mf* *p sempre dim.*

P *Tempo I.* *ten.* *p* *psf* *ppp espr.* *ten.* *psf*

poco a poco cresc. *mf* *psf* *cresc.*

ten. *f* *f*

R *f* *poco decresc.* *sf*

poco rit.

mf *p* *pp* *pp*

S Etwas weniger bewegt.
Poco meno mosso.

p

T *pp* *mf* *pp* *pp grazioso*

mf *p* *pp* *cresc.*

poco rit. *a tempo* *poco rit.*

f *sempre cresc.* *sf* *sf*

U Ein wenig langsamer, doch nicht schleppend.
Un poco meno mosso, ma non ritenuto.

ff *sf* *sf* *fff* *ff* *sf* *sf*

poco rit.

Wieder ein wenig bewegter. (Tempo des II. Themas.)
Un poco più mosso. (Tempo del Tema II.)

ff *poco a poco*

V *mf* *cresc.*

dim.

sf *sf* *fff*

sf *sempre più f*

fff *1* *2* *3* *4* *5* *6* *sf*

più accel.

V *Tempo I.*

molto cresc. *ff*

sf

molto ritard. **W** *a tempo*

sempre più f *fff* *f*

mf *espr.* *ff* *mf* *p* *f*

X *ff* *sf* *sf* *sf* *sf* *sf* *sf*

poco rit. **Y** *a tempo*

sempre più f *fff*

sf *fff*

Z *fff* *sf* *sf*

acceler. al fine

fff *2* *3* *4* *5* *6* *7*

8 *9* *10* *fff* *fff*

Viola.

ritard. - - - *molto ritard.* **R** *Langsamer.*
Meno mosso. (♩ = ♩)

mf poco a poco dim. - - - *ppp* *p*

espr. *f* *fp* *molto espr.* *pp* *sf*

decresc. *p*

p *f* *sf* *p* *ff* *f*

S

1

p *f* *sf* *p*

T

mf *cresc.*

pizz. *arco*

f *mf*

U pizz. *arco*

f *decresc.* *p*

poco a poco accelerando

pizz. *arco*

poco a poco cresc.

sempre cresc.

Viola.

II.
Scherzo.

Munter, doch nicht zu schnell.
Allegretto vivace.

p (*quasi pp*) *p* *mf* *p*

pp *mf* *psf*

pp *f* *mf*

mf *mf* *p*

p

B *cresc.* *f* *f*

1 *C* *p*

cresc. *sf*

f *mf* *p*

mf *sf* *p*

D *poco rit.* *a tempo* *3*

ff *p* *espr.* *pp*

Violino I. *p poco cresc.* *mf* *pp* *pp* *p*

Violino II. *mf poco cresc.* *p* *pp* *p* *pizz.*

Violoncello. *mf*

Etwas langsamer.
Poco meno mosso.

G *f*

arco *pp* *sf* *p* *f* *p* *pp* *poco accelerando*

H Tempo I. *f* *poco rit.* *a tempo* *piu f* *ff* *p*

p poco cresc.

I *decresc.* *pp* *mp*

pochiss. rit. *K a tempo, poco a poco accelerando* *pp* *poco a poco*

ritard. *a tempo* *ff*

f *mf*

N *p* *mf* *f* *ff*

O a tempo *sf* *decresc.* *p dim. calando* *ppp* *ppp poco a poco cresc.*

p poco a poco cresc.

ff

sf *sf*

sf *sf*

Q *fff* *fff*

sf *ff* *sf* *fff*

sf *fff* *fff decresc.*

Viola.

p *f* *mf* *sf* *p*

H

pizz.

arco *pizz.*

I arco

poco a poco cresc.

K Più animato. *Poco a poco più mosso.*

mf

mf cresc. ed acceler.

L Tempo I.

ff *mf* *f*

M

f *mf*

f *mf*

3

Viola.

tempestuoso

f molto cresc. *fff* *mf*

f *mf* *p*

f *f* *sf* *mf*

M

ff *f* *f*

mf *mf*

N

cresc. *sf* *sf* *sf* *sf*

sf cresc. sf sf

f

ff *ff*

sf *mf* *fff*

P

p *espress.* *poco rit.* *a tempo*

pp

3

Viola.

Q

p poco cresc. *mf* *pp* *pp*

p *mf poco cresc.*

R

p *pp* *p* *pizz.*

mf

S

Etwas langsamer.
Poco meno mosso.

f *pp* *arco* *sf* *p*

poco accelerando

f *p* *pp*

T

Tempo I.

f *poco rit.* *più f* *ff* *p*

U

a tempo

p *grazioso*

p poco cresc.

Viola.

p poco a poco cresc.

ff

sf *sf* *sf*

E

fff

sf decresc.

p *f* *p* *f* *p*

F

Langsamer.
Meno mosso.

poco a poco dim. *p* *espr.*

f *fp* *molto espr.* *pp* *psf* *p* *sf*

G

p *ff* *f* *decresc. p*

1

Viola.

III.

Langsam und würdevoll, mit etwas feierlichem Ausdruck.
Adagio e molto maestoso. (♩ = 60)

pp *dim.* pp
espr. A pp mf poco a poco cresc. p
f poco a poco decresc. p > pp poco a poco cresc.
B ff sf mf p > pp
p > p cresc. f
C mf mf < f > f sf ff
D Ein wenig bewegter.
(Poco più mosso.) ritard. molto ritard.
sf ff mf pp a tempo
p mf
E espr. poco a poco cresc. sf f espr.
f p f f p

Viola.

ritard. molto ritard. F a tempo
f ff pp < mf >
Più animato.
sf < p > più f espr. cresc. f ff
accelerando
sf fff accelerando dim. pp
G Tempo I.
pp espr. espr. p espr.
H mf > p pp mf poco a poco cresc.
I ff sf > mf
p > pp pp p > p cresc.
f ff mf dim. p pp
Ein wenig bewegter.
K Poco più mosso. rit. molto rit. a tempo
pp f sf < p > f
L Tempo I.
cresc. ff p dim. pp p
mf molto espr. molto espr. p dim. pp morendo ppp

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Quintett

für Pianoforte, 2 Violinen, Viola und Violoncell.

Violoncell.

I.

Max Jentsch, Op. 50.

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Violoncell.

Ein wenig langsamer, doch nicht schleppend.
(*Poco meno mosso, ma non ritenuto.*)

poco rit.

f sempre cresc. sf sf ff sf fff ff

Wieder ein wenig bewegter. (Tempo des II. Thema.)
(*Un poco più mosso.*) (Tempo del Tema II.)

poco rit.

sf sf ff

poco a poco dim. p dim.

Tempo I.

pp p psf

p poco a poco cresc.

H sf sf p

I cresc. sf ff sf marcatis.

sf sf p sf cresc. sf fff ff

Etwas weniger bewegt.
(*Poco meno mosso.*)

ritard. K colla parte a tempo

pp p mf

1 3

decr. pp cresc.

L Animoso. stacc.

mf stacc.

espr. f decresc. f
cresc. marcato
ff ff ff ff poco rit. dim.
a tempo N Animoso. p cresc. f sf
stacc. sf sf raddole. poco a poco dim. rubato
poco rit. O a tempo espr. p f espr. mf p f espr.
a tempo mf p sempre dim.
ppp espr.
P *Tempo I. ten. p psf psf*
Q ten. poco a poco cresc. mf psf cresc.
f f sf
R *poco decresc. sf*

2 pizz. poco rit. 1

mf *p* *pp*

Etwas weniger bewegt.
S (Poco meno mosso.)
arco

p *pp*

p *pp* *espr.* *grazioso*

mf *p* *pp* *cresc.* *mf*

poco rit. *a tempo* *poco rit.*
f *sempre cresc.* *sf* *sf*

Ein wenig langsamer, doch nicht schleppend.
U (Un poco meno mosso, ma non ritenuto.) *poco rit.*

ff *sf* *fff* *ff* *sf* *sf*

Wieder ein wenig bewegter. (Tempo des II. Themas.)
(Un poco più mosso.) (Tempo del Tema II.)

ff

poco a poco dim.

V *mf* *cresc.* *ff*

sf *sf* *sempre più f* *sf* *fff*

1 2 3 4 5 6 *fff* *sf*

sf *sf* *sempre più f*

molto ritard.

W a tempo

fp *sf* *mf* *p*

X *ff* *sf*

sf *sempre più f*

poco rit.

Y a tempo

fff *sf*

fff

Z *fff* *sf*

1 2 3 4 5 6 7 8 9 *fff*

10 11 12 13 14 *fff* *acceler. al Fine.*

1 1 *fff* *fff*

ritard.
mf poco a poco dim.

molto ritard.

Langsamer.
R (*Meno mosso.*)
ppp p f fp molto espr.

pp p p p ff f espr. decresc.

S
p

p f

T pizz.
p

cresc. f mf

U
f

poco a poco acceler.
decresc. p poco a poco cresc.

arco
sempre cresc.

più acceler.

V Tempo I.
molto cresc. ff

II. Scherzo.

Munter, doch nicht zu schnell.
 (*Allegretto vivace.*)

p (quasi pp) p mf p

pp psf sf psf

psf f sf mf

A
sf mf

sf mf p

B arco
psf f f f

cresc. sf fp

f mf p f

sf sf sf p ff

D
p espr. poco rit. a tempo pp

3

Violoncell.

Violoncell. score page 6. The page contains ten staves of music. The first staff begins with a key signature of one flat and a common time signature. It includes dynamic markings such as *p poco cresc. espr.*, *mf*, *espr. pp*, and *pp*. A section marked 'E' appears. The second staff continues with *mf poco cresc. espr.* and *espr. p*. The third staff is marked 'F' and 'pizz.' with a *p* dynamic. The fourth staff is marked 'mf'. The fifth staff is marked 'G' and 'Etwas langsamer. (Poco meno mosso.)' with a *f* dynamic. The sixth staff is marked 'H' and 'Tempo I.' with a *f* dynamic. The seventh staff is marked 'poco rit.' and 'a tempo' with a *pizz.* dynamic. The eighth staff is marked 'arco' and 'pizz.' with a *p poco cresc.* dynamic. The ninth staff is marked 'I arco' and 'pizz.' with a *mfpp* dynamic. The tenth staff is marked 'K' and 'a tempo' with a *poco a poco acceler.* dynamic.

Violoncell.

Violoncell. score page 15. The page contains ten staves of music. The first staff begins with a key signature of two sharps and a common time signature. It includes dynamic markings such as *mf*, *p*, and *f*. A section marked 'N' appears. The second staff is marked 'calando' and 'p dim.' with a *ff* dynamic. The third staff is marked 'O a tempo' and 'ppp' with a *poco a poco cresc.* dynamic. The fourth staff is marked '1', '2', '3', '4', and '5' with a *pp* dynamic. The fifth staff is marked '6', '7', and 'P' with a *ff* dynamic. The sixth staff is marked 'sf'. The seventh staff is marked 'sf'. The eighth staff is marked 'Q' and 'fff' with a *ff marcatis.* dynamic. The ninth staff is marked 'fff marcatis.' and 'sf'. The tenth staff is marked 'fff marcatis.' and 'ff decresc.' with a *1* dynamic.

Violoncell.

Violoncell. score on page 14. The score consists of 10 staves of music. The first staff begins with a *p* dynamic, followed by *f*, *mf*, and *p*. The second staff is marked *H pizz.* and *mf*. The third staff has a *cresc.* marking. The fourth staff is marked *f* and *mf*. The fifth staff is marked *f* and *p*. The sixth staff is marked *I* and *f*. The seventh staff is marked *arco* and *poco a poco cresc.*. The eighth staff is marked *K Più animato.*. The ninth staff is marked *1* and *mf*. The tenth staff is marked *1* and *mf cresc. ed acceler.*. The eleventh staff is marked *L Tempo I.* and *ff*. The twelfth staff is marked *Viol. I.* and *mf*. The thirteenth staff is marked *M* and *f*. The fourteenth staff is marked *2* and *mf*. The fifteenth staff is marked *3* and *f*. The sixteenth staff is marked *f* and *sf*.

Violoncell.

Violoncell. score on page 7. The score consists of 15 staves of music. The first staff is marked *ritard.* and *a tempo*. The second staff is marked *tempestuoso* and *ff*. The third staff is marked *molto cresc.* and *fff*. The fourth staff is marked *ff* and *mf*. The fifth staff is marked *f* and *mf*. The sixth staff is marked *p* and *sf*. The seventh staff is marked *sf* and *sf*. The eighth staff is marked *M* and *ff*. The ninth staff is marked *sf* and *f*. The tenth staff is marked *f* and *sf*. The eleventh staff is marked *pizz.* and *sf*. The twelfth staff is marked *N* and *arco*. The thirteenth staff is marked *sf cresc.* and *f*. The fourteenth staff is marked *f* and *sf*. The fifteenth staff is marked *sf* and *cresc.*. The sixteenth staff is marked *1* and *sf*. The seventeenth staff is marked *0* and *ff*. The eighteenth staff is marked *mf* and *ff*. The nineteenth staff is marked *ff* and *ff*. The twentieth staff is marked *mf* and *fff*. The twenty-first staff is marked *P* and *p*. The twenty-second staff is marked *espr.* and *poco rit.*. The twenty-third staff is marked *a tempo* and *pp*. The twenty-fourth staff is marked *3* and *pp*.

Violoncell. score page 8. The page contains 10 staves of music. The first staff begins with the instruction *p poco cresc. espr.* and includes dynamic markings *mf* and *pp*. The second staff is marked *Q* and includes *pp* and *mf poco cresc.*. The third staff includes *pizz.* and *p*. The fourth staff includes *mf*. The fifth staff includes *mf*. The sixth staff includes *Etwas langsamer. (Poco meno mosso.)*, *f*, *pp*, *arco*, and *sf > p*. The seventh staff includes *f > p*, *espr.*, and *pp*. The eighth staff is marked *T Tempo I.* and includes *f*. The ninth staff includes *poco rit.*, *a tempo*, *pizz.*, *più f*, and *ff*.

Violoncell. score page 13. The page contains 10 staves of music. The first staff includes *p poco a poco cresc.* and is numbered 1, 2, 3, 4, 5, 6, 7. The second staff includes *ff* and *D*. The third staff includes *sf*. The fourth staff includes *sf*. The fifth staff includes *sf*. The sixth staff includes *E*, *fff*, and *fff*. The seventh staff includes *sf*, *decresc. marc. catiss.*, and *p*. The eighth staff includes *f*, *p*, *f*, *p*, *poco a poco dim.*, and *ppp*. The ninth staff includes *F*, *Langsamer. (Meno mosso.)*, *p*, *f*, *fp*, and *molto espr.*. The tenth staff includes *pp*, *p*, *p*, *p*, *p < ff*, *f*, and *espr.*. The eleventh staff includes *G*, *decresc.*, and *p*. The twelfth staff includes *2*.

IV.

Sehr schnell.
(Presto.)

1 11

p ppp ppp poco a poco cresc.

p poco a poco cresc.

1 2 3 4 5 6 7 8 9 10 11 12 13 14

p ff

15 16 17 18 19 20 A

sf sf

sf

fff

fff marcatis. sf

fff marcatis. ff decresc.

mf poco a poco dim.

molto rit. pp-ppp

ppp poco a poco cresc.

arco pizz.

espr. p poco cresc. decresc.

V arco 2 2 pizz. 1 pizz. arco

mf pp mp pp p

pochissimo rit. a tempo poco a poco acceler.

espr. molto espr. pp espr.

poco a poco cresc.

sempre cresc. ed acceler. marcato marcato ff

Allegro, sempre accel.
X (Etwas schneller als im Zeitmass anfangen und immer schneller werden.)

f mf poco decresc. più f poco decresc.

sempre più acceler. ff poco decresc. poco a poco cresc.

Y Prestissimo. (♩ = ♩)

fff poco decresc.

f ff fff

III.

Langsam und würdevoll, mit etwas feierlichem Ausdruck.
(*Adagio e molto maestoso.*)

mf molto espressivo

mf molto espr.

dim. *pp* *p* *f poco a poco*

decresc. *p* *pp* *mf espr.* *poco a poco cresc.*

ff *sf* *mf*

p *pp* *pp* *p*

p *cresc.* *f* *ff* *mf* *f*

C *f* *sf* *ff* *sf*

D *ff* *mf* *pp* *sf* *p*

E *f*

Ein wenig bewegter.
(*Poco più mosso.*) *rit. molto rit.* *a tempo*

poco a poco cresc.

K. M. 917/920.

f *espr. rit. molto rit.* *F a tempo*

f *ff* *pp* *mf*

Piu animato.

sf *p* *cresc.* *f* *ff*

acceler. *sf*

acceler. *3 3 3 3 3 3 3 3* *G Tempo I.* *pp*

fff *dim.* *pp*

H *p* *mf* *p* *pp*

I *p* *poco a poco cresc.* *ff*

sf *mf* *p* *pp* *pp* *p*

p *cresc.* *f* *ff* *mf dim.* *p* *pp*

K (Poco più mosso.) *rit. molto rit. a tempo*

pp *f* *sf* *p* *f* *cresc.* *ff* *dim.* *p*

L Tempo I. *pp* *p molto espr.* *pp* *morendo ppp*

K. M. 917/920.

K. M. 917/920.

Ed. *

MERTON MUSIC

JENTSCH

Piano Quintet in G

Op. 50

PIANOFORTE

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5732

Quintett

für Pianoforte, 2 Violinen, Viola und Violoncell.

I.

Max Jentsch, Op. 50.

Mässig schnell.
Allegro moderato.

ten.

Violine I.

Violine II.

Viola.

Violoncell.

Mässig schnell.
Allegro moderato.

Pianoforte.

ppp espress. **P** *ten.* **Tempo I.**

ppp espress. *ppp espress.* *ppp espress.* *ppp espress.*

ppp **P** *ten.* **Tempo I.**

psf *psf* *psf* *psf*

ten. *ten.* *ten.* *ten.*

psf *psf* *psf* *psf*

poco a poco cresc. *poco a poco cresc.* *poco a poco cresc.* *poco a poco cresc.*

A *ten.* *mf* *ten.* *psf* *cresc.* *cresc.* *cresc.*

A *mf* *psf* *cresc.* *cresc.* *cresc.*

ten. *ten.*

4

poco

poco

poco

B

decresc.

decresc.

decresc.

B

decresc.

sf

decresc.

mf

pp

mf

pp

mf

p dim.

mf

17

raddolc.

poco a poco dim.

poco rit.

espress.

O

rubato

a tempo

espress.

O

rubato

a tempo

espress.

a tempo

sempre dim.

p sempre dim.

a tempo

sempre dim.

p sempre dim.

16

poco rit.

dim.

dim.

dim.

dim.

poco rit.

dim.

The musical score is for a piece titled "N.º 8. Animoso." It is written for four staves: two for the upper right hand (treble clef) and two for the lower left hand (bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score begins with a piano (*p*) dynamic and a tempo marking of "a tempo". The first system includes a "cresc." (crescendo) marking. The second system features a "N.º 8. Animoso." marking, indicating a change in tempo and character. The score concludes with a final cadence.

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It consists of five staves. The top staff is the vocal line for the Swan, featuring a melodic line with a trill at the beginning and a fermata at the end. The second staff is the piano accompaniment, featuring a series of chords and a melodic line. The third staff is the piano accompaniment, featuring a series of chords and a melodic line. The fourth staff is the piano accompaniment, featuring a series of chords and a melodic line. The fifth staff is the piano accompaniment, featuring a series of chords and a melodic line. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* and *stacc.*

K. M. 917/920.

poco rit. **C** Etwas weniger bewegt.
Poco meno mosso.
pp dolce espress.
pp dolce espress.
pp
arco
p
poco rit. molto espress.
psf
C Etwas weniger bewegt.
Poco meno mosso.
pp

[illegible]

Musical score for "L'Espresso" by Franz Schubert, Op. 14, No. 4. The score is in D major and 3/4 time. It features a piano introduction with a key signature of two sharps (F# and C#). The main melody is in the right hand, with a bass line in the left hand. The score includes dynamic markings such as "pp", "mf", and "f", and articulation markings like "grazioso" and "esprss.". The piece concludes with a double bar line and a repeat sign.

First system of measures 1-4. Treble and bass staves for piano and violin/viola. Dynamics: *mf*, *p*, *pp*, *poco a poco cresc.*

Second system of measures 5-8. Treble and bass staves for piano and violin/viola. Dynamics: *mf*, *p*, *pp*, *poco a poco cresc.*

Third system of measures 9-12. Treble and bass staves for piano and violin/viola. Dynamics: *fp dolce*, *fp*

Fourth system of measures 13-16. Treble and bass staves for piano and violin/viola. Dynamics: *fp dolce*, *fp*

Fifth system of measures 17-20. Treble and bass staves for piano and violin/viola. Dynamics: *psf*, *pp grazioso*, *espress.*

Sixth system of measures 21-24. Treble and bass staves for piano and violin/viola. Dynamics: *psf*, *pp*

First system of measures 1-4. Treble and bass staves for piano and violin/viola. Dynamics: *espress.*, *f*, *decresc.*

Second system of measures 5-8. Treble and bass staves for piano and violin/viola. Dynamics: *espress.*, *f*, *decresc.*

Third system of measures 9-12. Treble and bass staves for piano and violin/viola. Dynamics: *M*, *f*, *cresc.*

Fourth system of measures 13-16. Treble and bass staves for piano and violin/viola. Dynamics: *M*, *f*, *cresc.*

Fifth system of measures 17-20. Treble and bass staves for piano and violin/viola. Dynamics: *ff*, *marc.*, *p*

Sixth system of measures 21-24. Treble and bass staves for piano and violin/viola. Dynamics: *ff*, *marc.*

pp cresc. -
pp cresc.
p dolce espress.
cresc.
con Pedale pp

L Animoso.

mf staccato
Animoso.
L
f

mf espress.
mf espress.
mf espress.
staccato
sf
espress.
mf
rfz

mf p pp p poco cresc.
mf p pp p poco cresc.
mf p pp p poco cresc.
p poco cresc.
poco cresc.

f sempre cresc.
f sempre cresc.
f sempre cresc.
f sempre cresc.
mf poco a poco cresc.
f sempre

poco rit.
poco rit.
cresc.
poco rit.
marcato

8 Ein wenig langsamer, doch nicht schleppend.
Poco meno mosso, ma non ritenuto.

Ein wenig langsamer, doch nicht schleppend.
Poco meno mosso, ma non ritenuto.

K Etwas weniger bewegt.
Poco meno mosso.
a tempo

K Etwas weniger bewegt.
Poco meno mosso.

First system (measures 1-4): Treble and bass staves with piano accompaniment. Treble clef has a first ending bracket (I) and a repeat sign. Dynamics include *ff* and *marcatiss.*.
Second system (measures 5-8): Treble and bass staves. Treble clef has a first ending bracket (I) and a repeat sign. Dynamics include *ff* and *sf*.
Third system (measures 9-12): Treble and bass staves. Treble clef has a first ending bracket (I) and a repeat sign. Dynamics include *sf* and *marcatiss.*.
Fourth system (measures 13-16): Treble and bass staves. Treble clef has a first ending bracket (I) and a repeat sign. Dynamics include *sf* and *cresc.*.

Wieder ein wenig bewegter. Tempo des II. Themas.
Un poco più mosso. Tempo del Tema II.

First system (measures 1-4): Treble and bass staves with piano accompaniment. Treble clef has a first ending bracket (I) and a repeat sign. Dynamics include *ff* and *marcatiss.*.
Second system (measures 5-8): Treble and bass staves. Treble clef has a first ending bracket (I) and a repeat sign. Dynamics include *ff* and *sf*.
Third system (measures 9-12): Treble and bass staves. Treble clef has a first ending bracket (I) and a repeat sign. Dynamics include *sf* and *marcatiss.*.
Fourth system (measures 13-16): Treble and bass staves. Treble clef has a first ending bracket (I) and a repeat sign. Dynamics include *sf* and *cresc.*.

ten. *psf*

p *psf*

ten. *psf* poco a poco cresc.

ten. *psf* poco a poco cresc.

psf poco a poco cresc.

psf poco a poco cresc.

psf poco a poco cresc.

H *f marcato*

f

f marcato

f marcato

p

cresc.

cresc.

cresc.

cresc.

cresc.

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and violin. The piano part is on the left, and the violin part is on the right. The music is in 3/4 time and the key signature has two sharps (F# and C#). The score includes various dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also performance instructions like *grazioso* and *espress.* (espressivo). The score is divided into measures by vertical bar lines, and there are repeat signs and first/second endings indicated by '1.' and '2.' with double bar lines. The page number '10' is visible in the bottom right corner.

musical score for "L'Allegretto" by Franz Schubert, measures 1-10. The score is in G major (one sharp) and 3/4 time. It features a piano introduction with a "poco ritard." marking. The first system shows the piano (p) and violin parts. The second system shows the piano (p) and violin parts, with a "poco ritard." marking. The third system shows the piano (p) and violin parts, with a "poco a poco cresc." marking. The fourth system shows the piano (p) and violin parts, with a "poco a poco cresc." marking.

grazioso

39

p poco cresc.

mf

pp

pp

p

p poco cresc.

mf

pp

pp

p poco cresc.

espr.

mf

pp

pp

poco cresc.

mf

espr.

pp

mf

espr.

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and violin. The piano part is on the left, and the violin part is on the right. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'grazioso'. The piano part includes dynamic markings such as *p*, *pp*, *mf*, and *cresc.*. The violin part includes dynamic markings such as *mf* and *cresc.*. The score is in a single system, with the piano part on the left and the violin part on the right. The piano part is written on a grand staff (treble and bass clefs), and the violin part is written on a single staff (treble clef). The score is in a single system, with the piano part on the left and the violin part on the right. The piano part is written on a grand staff (treble and bass clefs), and the violin part is written on a single staff (treble clef). The score is in a single system, with the piano part on the left and the violin part on the right. The piano part is written on a grand staff (treble and bass clefs), and the violin part is written on a single staff (treble clef).

P poco rit. a tempo

P poco rit. a tempo

a tempo poco rit.

Ein wenig langsamer, doch nicht schleppend.
Un poco meno mosso, ma non ritenuto.

24

poco rit.

Wieder ein wenig bewegter. (Tempo des II. Themas.)

Wieder ein wenig bewegter. (Tempo des II. Themas.)
Un poco più mosso. (Tempo del Tema II.)

poco a poco dim.

poco a poco dim.

37

N

N

sehr kurz staccatissimo

sehr kurz staccatissimo

36

First system (measures 1-4): Treble and bass staves with complex rhythmic patterns. Dynamics: *f*, *mf*, *p*. A piano accompaniment begins in the lower system.

Second system (measures 5-8): Treble and bass staves. Dynamics: *f*, *mf*, *p*. Piano accompaniment continues.

Third system (measures 9-12): Treble and bass staves. Dynamics: *f*, *mf*, *p*. Piano accompaniment continues.

Fourth system (measures 13-16): Treble and bass staves. Dynamics: *f*, *mf*, *p*. Piano accompaniment continues.

Measure 16 includes a first ending bracket labeled "8..." and a *M* (ritardando) marking.

25

First system (measures 17-20): Treble and bass staves. Dynamics: *mf cresc.*. A *V* (crescendo) marking is present.

Second system (measures 21-24): Treble and bass staves. Dynamics: *mf cresc.*. A *V* (crescendo) marking is present.

Third system (measures 25-28): Treble and bass staves. Dynamics: *ff*. A first ending bracket labeled "8..." is present.

Fourth system (measures 29-32): Treble and bass staves. Dynamics: *ff*. A first ending bracket labeled "8..." is present.

Measure 32 includes a *M* (ritardando) marking.

This page of musical notation is a score for a piano piece, likely from the late 19th or early 20th century. It features a complex arrangement of staves, including a grand staff (treble and bass clef) and several smaller staves for additional voices or instruments. The notation is dense, with many chords and melodic lines. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout. The key signature is one sharp (F#), and the time signature is 4/4. The page is numbered 26 in the top left corner. At the bottom, there is a signature and the text "K. M. 917/920.".

35

K a tempo poco a poco accelerando

pp *poco a poco cresc.*

pp *poco a poco cresc.*

pp *poco a poco cresc.*

pp *espr.* *poco a poco cresc.*

a tempo poco a poco accelerando

K *pp* *poco a poco cresc.*

ritard. *a tempo* *marc.*

ritard. *ff* *a tempo* *non legato*

tempestuoso *f* *molto cresc.* *ff* *mf*

tempestuoso *f* *molto cresc.* *ff* *mf*

tempestuoso *f* *molto cresc.* *ff* *mf*

L *ff* *mf*

L *ff* *mf*

K. M. 917/820.

Etwas langsamer. Poco meno mosso.

Etwas langsamer. Poco meno mosso.

poco acceler.

(sehr kurz)

Red.

D poco rit. a tempo

p espressivo *pp*

ff *p* *espress.* *pp*

8... **D** poco rit. a tempo

ff *mf* *grazioso*

grazioso *p poco cresc.* *espress.*

p poco cresc. *p poco cresc.* *espress.*

p poco cresc. *espress.*

poco cresc. *espr.*

E

mf *pp* *espr.* *pp* *p* *pp* *mf* *grazioso*

mf *espr.* *pp* *mf*

E

mf *espr.* *pp* *mf*

grazioso *mf poco cresc.* *p*

mf poco cresc. *mf poco cresc.* *espr.* *p*

mf poco cresc. *espr.* *p*

mf poco cresc. *espr.* *p*

mf poco cresc. *espr.* *p*

F *p* *poco a poco cresc.*

p *poco a poco cresc.*

pp *pizz.* *p* *poco a poco cresc.*

p *poco a poco cresc.*

F *mf* *poco a poco cresc.* *f*

psf *psf* *psf*

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

psf *psf* *sf*

psf *psf* *sf*

L Tempo I.

musical score for measures 56-60 of the first system. The system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *pp*, *p*, *molto espress.*, and *espress.*.

L Tempo I.

musical score for measures 61-65 of the first system. The system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *pp*, *mf*, and *molto espress.*.

musical score for measures 66-70 of the first system. The system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *pp*, *mf*, and *molto espress.*.

musical score for measures 71-75 of the first system. The system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *pp*.

musical score for measures 76-80 of the first system. The system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *morendo*, *ppp*, *molto espress.*, *p dim.*, *pp*, and *morendo*.

musical score for measures 81-85 of the first system. The system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *morendo*, *ppp*, and *ppp*.

musical score for measures 41-45 of the second system. The system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *espress.*, *poco acceler.*, *Tempo I.*, *espr.*, *f*, and *pp*.

musical score for measures 46-50 of the second system. The system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *poco acceler.*, *Tempo I.*, *espr.*, *f*, and *pp*.

musical score for measures 51-55 of the second system. The system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *più f*, *f*, and *pp*.

musical score for measures 56-60 of the second system. The system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *più f*, *f*, and *pp*.

musical score for measures 61-65 of the second system. The system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *poco rit.*, *U a tempo*, *grazioso*, *ff*, *p*, *grazioso*, *pizz.*, and *pp*.

musical score for measures 66-70 of the second system. The system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *poco rit.*, *U a tempo*, *grazioso*, *ff*, *p*, *grazioso*, and *pp*.

musical score for page 42, measures 1-16. The score is in 3/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is marked with *p poco cresc.* and *espr.* (expressive). The bass line is marked with *p poco cresc.* and *pizz.* (pizzicato). The score includes a repeat sign with first and second endings. The first ending is marked with *Red.* and the second ending is marked with *V* and *Red.*. The score ends with a *Red.* marking.

musical score for page 55, measures 1-16. The score is in 3/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is marked with *Ein wenig bewegter.* (a little more moving), *K Poco più mosso.* (a little more slow), *ritard.* (ritardando), and *molto ritard.* (molto ritardando). The bass line is marked with *pp* (pianissimo) and *f* (forte). The score includes a repeat sign with first and second endings. The first ending is marked with *Red.* and the second ending is marked with *V* and *Red.*. The score ends with a *Red.* marking.

54

pp *p* *mf* *f* *cresc.* *dim.* *ppp*

L'Allegretto
Op. 137, No. 3
Franz Schubert

pizz. pp *arco p* *pochissimo rit.* *pp*

pizz. pp *arco p* *espr.* *molto espress.*

mp *pochissimo rit.* *pp* *molto espress.*

W a tempo *poco a poco accelerando*

pp *poco a poco cresc.* *poco a poco cresc.* *poco a poco cresc.* *poco a poco cresc.* *espr.*

W a tempo *poco a poco accelerando*

pp *poco a poco cresc.*

sempre accelerando

sempre accelerando

44

sempre cresc. ed acceler. *ff*

sempre cresc. ed acceler. *ff*

sempre cresc. ed acceler. *ff*

marcato marc. *ff*

ossia

sempre cresc. ed acceler. *ff*

marc. *ff*

Allegro, sempre acceler. (Etwas schneller als im Hauptzeitmass anfangen und immer schneller werden.)

[illegible]

Allegro, sempre acceler. (Etwas schneller als im Hauptzeitmass anfangen und immer schneller werden.)

Allegro, sempre acceler. (Etwas schneller als im Hauptzeitmass anfangen und immer schneller werden.)

X
8.
f
poco decresc.
più f
poco decresc. -

8. *ff* *meno adagio..*

K.M. 917/920.

[illegible]

Musical score for the first system of "The Swan" from "The Nutcracker". The score is for piano and includes dynamics like *p* and *pp*, and a crescendo marking *poco a poco cresc.*

The musical score for 'The Rose Tree' is presented in four staves. The first staff is the vocal line, featuring a melody with various ornaments and a final flourish. The second staff is the piano accompaniment, consisting of a right-hand melody and a left-hand bass line. The score includes dynamic markings such as *ff*, *sf*, *mf*, *p*, and *pp*, and articulation marks like accents and slurs. The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a final cadence in the piano part.

I 8
 Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The score includes dynamic markings: *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The piece concludes with a double bar line and a repeat sign.

K. M. 917/920.

Musical score for a piece titled "Lange FERMATE." The score is written for piano (p), violin (v), and cello (cello). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is divided into two systems. The first system includes piano, violin, and cello parts. The piano part features a series of chords with a "dim." (diminuendo) marking and a "pp" (pianissimo) dynamic. The violin and cello parts also feature a "dim." marking and a "pp" dynamic. The second system includes piano, violin, and cello parts. The piano part features a series of chords with a "dim." marking and a "pp" dynamic. The violin part features a series of chords with a "dim." marking and a "pp" dynamic. The cello part features a series of chords with a "dim." marking and a "pp" dynamic. The score includes various performance markings such as "accelerando", "ad lib.", "rit.", "acc.", "legg.", and "pp".

G **Tempo I.**

espress.

pp

espress.

espress.

pp

espress.

pp

espress.

pp

mf molto espress.

p

espress.

p

p

8...

G Temp. I.

molto espress.

pp *pp* *p* *pp* *mf* *espr.* *p*

Red. *Red.* *Red.* *Red.* *Red.*

8va bassa..... *8va bassa..*

sempre più acceler.
 poco a poco cresc.
 poco a poco cresc.
 poco a poco cresc.
 poco a poco cresc.
 sempre più acceler.
 poco a poco cresc.

Prestissimo. (♩ = ♩)

ff *poco decresc.*

ff *poco decresc.*

ff *poco decresc.*

ff *poco decresc.*

Prestissimo. (♩ = ♩)

ff

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is arranged for voice and piano. The score is in 2/4 time and the key signature has one sharp (F#). The vocal line is written in the soprano clef, and the piano accompaniment is written in the grand staff (treble and bass clefs). The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *fff* (fortississimo). The tempo is marked "Allegretto". The score is for a single voice part, and the piano part is for a single piano. The score is in English and includes the lyrics "The Rose Tree". The score is for a single voice part, and the piano part is for a single piano. The score is in English and includes the lyrics "The Rose Tree".

III.

Langsam und würdevoll, mit etwas feierlichem Ausdruck.
(Adagio e molto maestoso.)

Langsam und würdevoll, mit etwas feierlichem Ausdruck.
(Adagio e molto maestoso.)

[illegible]

This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It features a grand staff with five systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The tempo and expression markings include *mf* (mezzo-forte), *espress.* (espressivo), *poco a poco cresc.* (poco a poco crescendo), *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). The piece is marked with a repeat sign and a first ending bracket labeled 'B'. The notation is written in a clear, elegant hand, typical of the period.

[illegible]

Ein wenig bewegter.
Poco più mosso. ritard. molto ritard.

Ein wenig bewegter.
Poco più mosso. ritard. molto ritard.

Dynamic markings: *ff*, *mf*, *pp*, *p*, *molto espress.*

Tempo markings: *ritard.*, *molto ritard.*

Rehearsal mark 8 is indicated at the beginning of the first system.

a tempo

p espress.

mf p

p espress.

mf p

a tempo

p

espress.

mf p

Musical score for "L'Espresso" by Franz Liszt. The score is written for piano and orchestra. The key signature is B-flat major (three flats). The tempo is marked "Allegretto". The score includes staves for piano (right and left hand) and orchestra (strings, woodwinds, brass, and percussion). The dynamics include "espress.", "poco a poco cresc.", and "sf".

L Tempo I.

L Tempo I.

IV.

Sehr schnell.
Presto.

Page 58 contains measures 1 through 16. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature has one sharp (F#). The tempo is marked *p* (piano). The piano part features a continuous eighth-note accompaniment in the right hand and a more active bass line in the left hand. Measures 1-4 show the vocal staves with rests, while the piano part continues. Measures 5-8 show the vocal staves entering with a melody. Measures 9-16 continue the vocal and piano parts. The piano part includes markings for *poco a poco cresc.* in measures 10 and 12.

Page 71 contains measures 1 through 16. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature has three sharps (F#, C#, G#). The tempo is marked *Più animato.* (More animated). The piano part features a continuous eighth-note accompaniment in the right hand and a more active bass line in the left hand. Measures 1-4 show the vocal staves with rests, while the piano part continues. Measures 5-8 show the vocal staves entering with a melody. Measures 9-16 continue the vocal and piano parts. The piano part includes markings for *poco a poco più mosso.* (More and more moving) in measures 10 and 12, and *f* (forte) in measures 14 and 16. The piano part also includes markings for *cresc. ed accel.* (crescendo and acceleration) in measures 10 and 12.

mf pizz. arco pizz. mf

p arco p arco

poco a poco cresc. poco a poco cresc. poco a poco cresc. poco a poco cresc.

mf poco a poco cresc.

8

A ff marcato

Page 60 of a musical score, measures 1 through 16. The score is written for a piano with four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature is one sharp (F#). The music features complex textures with many beamed sixteenth and thirty-second notes, often with slurs. Dynamic markings include *sf* (sforzando) and *f* (forte). There are repeat signs with first and second endings indicated by '8.' and dotted lines. The piece concludes with a final chord in the right hand.

Page 69 of a musical score, measures 1 through 16. The score continues from page 60, maintaining the same four-staff piano arrangement and key signature of one sharp. The musical texture remains dense with rapid passages and complex chordal structures. Dynamic markings include *mf* (mezzo-forte), *sf* (sforzando), and *p* (piano). There are also *cresc.* (crescendo) markings. The piece ends with a final chord in the right hand.

C a tempo

pp ppp

pp ppp

pp ppp

pp ppp

pp ppp

C a tempo

pp poco a

8^{va} bassa.....

poco cresc.

ppp poco a poco cresc.

ppp poco a poco cresc.

ppp poco a poco cresc.

p poco a poco dim.

p poco a poco dim.

p poco a poco dim.

p poco a poco dim.

F Langsamer. (♩ = ♩)
Meno mosso.

p molto espress.

p espress.

F Langsamer. (♩ = ♩)
Meno mosso.

ppp

p

fp molto espress.

fp molto espress.

fp molto espress.

fp molto espress.

pp

decresc.
decresc.
decresc.
decresc.
marcatiss.
f
decresc.
marcatiss.

Measures 1-16 of a musical score in G major, 4/4 time. The score features a piano and a violin. The piano part includes a melodic line with slurs and a bass line with chords. The violin part has a melodic line with slurs and a lower line with chords. Dynamics include *decresc.*, *marcatiss.*, and *f*.

p
poco a
poco a
p
poco a
poco cresc.
poco cresc.
poco cresc.
mf poco a poco cresc.
mf poco a poco cresc.

Measures 17-32 of a musical score in G major, 4/4 time. The score features a piano and a violin. The piano part includes a melodic line with slurs and a bass line with chords. The violin part has a melodic line with slurs and a lower line with chords. Dynamics include *p*, *poco a*, *poco cresc.*, and *mf poco a poco cresc.*.

Musical score for page 64, measures 1-12. The score is written for a piano with four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature is one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *marcato*. The piece concludes with a double bar line and a repeat sign.

Musical score for page 65, measures 1-12. The score continues from page 64, maintaining the same four-staff piano arrangement and key signature. It includes dynamic markings such as *ff* (fortissimo) and *marcato*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and concludes with a double bar line and a repeat sign.

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K. M. 917/920.

[illegible]

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in several systems, each consisting of multiple staves. The first system includes a vocal line (soprano, alto, and tenor) and a piano accompaniment (treble and bass). The second system continues the vocal and piano parts, with a section marked 'acceler. al Fine.' in the piano part. The third system features a piano part with a 'non legato' marking and a 'm. d.' (moderato) tempo change. The fourth system shows a piano part with a 'm. d.' marking and a 'ff' (fortissimo) dynamic. The fifth system includes a piano part with a 'm. s.' (moderato) marking and a 'ff' dynamic. The sixth system shows a piano part with a 'm. s.' marking and a 'ff' dynamic. The seventh system includes a piano part with a 'm. s.' marking and a 'ff' dynamic. The eighth system shows a piano part with a 'm. s.' marking and a 'ff' dynamic. The ninth system includes a piano part with a 'm. s.' marking and a 'ff' dynamic. The tenth system shows a piano part with a 'm. s.' marking and a 'ff' dynamic. The eleventh system includes a piano part with a 'm. s.' marking and a 'ff' dynamic. The twelfth system shows a piano part with a 'm. s.' marking and a 'ff' dynamic. The thirteenth system includes a piano part with a 'm. s.' marking and a 'ff' dynamic. The fourteenth system shows a piano part with a 'm. s.' marking and a 'ff' dynamic. The fifteenth system includes a piano part with a 'm. s.' marking and a 'ff' dynamic. The sixteenth system shows a piano part with a 'm. s.' marking and a 'ff' dynamic. The seventeenth system includes a piano part with a 'm. s.' marking and a 'ff' dynamic. The eighteenth system shows a piano part with a 'm. s.' marking and a 'ff' dynamic. The nineteenth system includes a piano part with a 'm. s.' marking and a 'ff' dynamic. The twentieth system shows a piano part with a 'm. s.' marking and a 'ff' dynamic. The page concludes with a 'K. M. 917/920' marking at the bottom center.

86

poco rit.

sf *sempre più f*

sempre più f

sempre più f

poco rit.

a tempo

fff marcatis. *sf marcatis.*

8^{va} bassa: 8^{va} bassa: 8^{va} bassa:

75

ppp poco a poco

ppp poco a poco

ppp poco a poco

cresc.

cresc.

cresc.

p poco a poco cresc.

pp poco a poco cresc.

p poco a poco cresc.

mf poco a poco cresc.

mf

8

a tempo

W

f p mf ff espress. sf

ff molto marcato

espress. sf

ff molto marcato

X

ff marcato

ff marcato

8

84

V \sharp^{Δ}

Tempo I.

marcato

sempre più f

molto ritard.

molto ritard.

P

marcato

marcato

marcato

[illegible][illegible]

Measures 76-79 of the musical score. The music is in 3/4 time and features a complex texture with multiple staves. Dynamics include *f* (forte) and *mf* (mezzo-forte). A *pizz.* (pizzicato) marking is present in measure 77. The key signature has one sharp (F#).

Measures 80-83 of the musical score. The music continues with a similar texture. Dynamics include *f* and *mf*. Markings include *arco* (arco) and *pizz.* (pizzicato). A *decresc.* (decrescendo) marking is present in measure 83. A section marked 'U' begins in measure 80.

Measures 84-87 of the musical score. The music features a complex texture with multiple staves. Dynamics include *f* (forte). A section marked 'U' continues in measure 84.

Measures 88-91 of the musical score. The music features a complex texture with multiple staves. Dynamics include *p* (piano). Markings include *poco a poco cresc.* (poco a poco crescendo) and *poco a poco acceler.* (poco a poco accelerando).

Measures 92-95 of the musical score. The music features a complex texture with multiple staves. Dynamics include *p* (piano). Markings include *poco a poco cresc.* (poco a poco crescendo) and *poco a poco acceler.* (poco a poco accelerando). A section marked 'g' begins in measure 92.

Measures 76-79 of the musical score. The music is in 3/4 time and features a complex texture with multiple staves. Dynamics include *mf* (mezzo-forte). Markings include *ritard.* (ritardando), *poco a poco dim.* (poco a poco diminuendo), and *molto ritard.* (molto ritardando). The key signature has one sharp (F#).

Measures 80-83 of the musical score. The music continues with a similar texture. Dynamics include *ppp* (pianissimo) and *p* (piano). Markings include *molto espress.* (molto espressivo) and *espress.* (espressivo). A section marked 'R' (Ritardando) begins in measure 80.

Measures 84-87 of the musical score. The music features a complex texture with multiple staves. Dynamics include *ppp* (pianissimo) and *p* (piano). A section marked 'R' (Ritardando) continues in measure 84.

Measures 88-91 of the musical score. The music features a complex texture with multiple staves. Dynamics include *fp* (fortissimo) and *pp* (pianissimo). Markings include *molto espress.* (molto espressivo) and *espress.* (espressivo).

espress. *S*
decresc. *p*
decresc. *p*
decresc. *p*
espress. *p*
decresc. *p*
espress. *p*
decresc. *p*

f
decresc. *p*
decresc. *p*
decresc. *p*
espress. *p*
decresc. *p*
espress. *p*
decresc. *p*

f
decresc. *p*
decresc. *p*
decresc. *p*
espress. *p*
decresc. *p*
espress. *p*
decresc. *p*

mf
f
decresc. *p*
decresc. *p*
decresc. *p*
espress. *p*
decresc. *p*
espress. *p*

f
decresc. *p*
decresc. *p*
decresc. *p*
espress. *p*
decresc. *p*
espress. *p*
decresc. *p*

f
decresc. *p*
decresc. *p*
decresc. *p*
espress. *p*
decresc. *p*
espress. *p*
decresc. *p*

MERTON MUSIC

J E N T S C H

Piano Quintet in G
Op.50

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MERTON MUSIC

J E N T S C H

Piano Quintet in G
Op.50

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